

UPSTAIRS BULLETIN

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An Educational Group

In Brazil its - Boas Festas!
In Denmark its - Glaedelig Jul!
In Holland its - Hartelijke Kerstgroeten!
In Finland its - Hauskaa Joulua!
In France its - Joyeux Noel!
In Germany its - Froehliche Weinachten!
In Italy its - Bono Natale!
In Spain its - Felices Pascuas!
In Sweden its - Boas Festas!
And here its - Merry Christmas!

After two recent disappointments in two pupils (a boy and a girl) it was an extreme pleasure to see DEAN BADOLATO dance in class recently. He has returned with all that was given him before he left and came back with much more, which is as it should be. The longer hours devoted to dance each day has solidified his natural gift. During their training at home the most they can manage is 4 or 5 lessons a week and is only the basis for a real sound technique. When they leave the classroom and devote 6 to 8 hours a day to dance their talents should then bloom into something very special. What one does not know about a pupil is their ability and character to meet with competition and real work when they run into it. Sometimes they have too good an opinion of their own worth and do not look at the competition around them. DEAN was a good dancer when he left the studio - now he is an excellent one - thank you DEAN!

DEBBIE TENNANT visited briefly while in Chicago from Rockford where she now has a successful school of her own. She began by taking over the classes of the late Margeurite Neumeister and soon will also take over her work at the Country Day School as well. MARTHA BIRCHETT is now dancing in the San Francisco Ballet's production of Nutcracker we heard recently. Here in the local "Nutz" production PAPO SERRANO, DANIEL WALKER, JOHN USRY, SCOTT FRANK, and JENNIFER DOOLAS are representing our school. As a change of pace PHYLLIS DE WEESE in Middletown Ohio is presenting "Peter and the Wolf" and a "Pageant of Christmas Carols" with the local Symphony orchestra. WINI GLASSNER of the old Children's Civic Theatre group stopped in for a pleasant

visit but with the bad news that SUSAN FURLONG had passed away late in the summer after a short illness. SUSAN was one of three Polio victims in the school in the 40's. She survived as a wheelchair case and was a teacher of corrective speech. BILLY ALBERTS and LILLIAN DEA were the other two. During this past year we lost two of the old Civic Opera dancers - first MARION FINHOLT LEWIS and more recently JULIA BARASHKOVA - both were very special people and will be mourned by many. On the more cheerful side - a friend of many years - ABBOTT ROSS made a surprise visit. We had not been together in fifteen or more years and how the old names flew for an hour or so. All names that were prominent in Chicago at that time - Ludmilla Speranzova, Fara Krasnapolska, Louise Ayer Le Gai, Paul Du Pont, Edwina Mershon, Elfrida Murray, Vera Mirova, Quil Monroe, Luther Green, Gertrude Abercrombe, Elsie Stigler, Sara Barr, Mark Turbyfill, Mary Garden, Jose Alverez, Ida Krehm, Nico Charisse, Hamilton Forrest, Horace Kaiser and Julian Harte. Many had moved on to accomplish their work in other areas - some we have lost contact with and a few are no longer with us. ABBOTT ROSS is a highly successful portrait painter both in New York and Pittsburgh. Recently NBC filmed two classes in the school with two filmed interviews of Stone and Camryn by Jeanie Morris and her able crew from NBC. The film will be edited by LEONARD JENNINGS who has many award films to his credit and when ready we are to be informed. It was quite an undertaking but made easier by the very able and efficient crew of lightmen, soundmen and technicians. We are all set for the Teachers Seminar with JOAN LAWSON for March 31st thru April 11th. Miss Lawson is from the staff of The Royal Ballet School in London and is a specialist in teacher training. Already at this point registration is about half filled. Those wishing to participate had better contact the school soon. Some of the more advanced students will have an opportunity to work with her as will a special boys class. This course has made it

necessary to have the usual spring concerts later - they will be May 9-10 and 11th. Rehearsals have been in progress since the first of September. As an added feature to the coming Summer Course in June the school has engaged Kirsten Ralov from the Royal Danish Ballet School for two and possibly three weeks. Ralov is the authority on the Bournonville method of ballet and danced with the Danish company when they appeared in Chicago the first time. Chicago has seen many of the best Danish trained dancers - among them Kirsten Simon, Henning Kronstam, Erik Bruhn, and Flemming Flindt. It will be an excellent experience for the more advanced students to have some knowledge of this school of ballet. December the 23rd we leave for Mexico City for our holiday and will return the 31st. The third term will begin on the 4th of January.

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SCRAPBOOKS

Up until the time I got involved in a dance career and got too busy to spend time on them, I was an inveterate keeper of scrapbooks. During those years (1920-36) I kept a good record of what I had seen in dance, much that preceeded my dance interest and a great deal of what I had hoped to see in the future. As I look back, these were great years; years that really began most of what happened since - the 1910 Russian invasion of great dancers, the Denishawn period, the musical comedy and vaudeville years, the advent of the moderns and up through the great years of the Ballet Russe de Monte Carlo in the early 30's.

If we, of our generation seem to be over critical and unappreciative of much that we see today, it is because of the wealth of all we had seen in the 20's in dance and the theatre. Dancers and actors are no better today artistically than they were in any given period of the past. The news media, the love of off-color scandals and other facets of this mad age exaggerate the worth of some of today's performers. It is possible (I say possible) but certainly to the disadvantage of any artistic quality.

Of the period before I began to dance, my scrapbooks give men an excellent idea of what that Dresden doll, Adeline Genee was like. My forebears in the west spoke of her with more reverence than they did Pavlowa. She had toured the west much earlier with Alexander Volinine as her partner and left memories that never faded in the minds of those who saw her. From these

old photos one can believe that no dancer, ever was more exquisitely costumed. Also from these pictures and all that I had read of her style and technique I can believe that something very feminine and beautiful has gone out of today's dance.

Following Genee I have many interesting clippings of the Pavlowa and Mordkin invasion of 1910. Having seen them both dance at least once, and having worked with many dancers who had appeared with them, as well as having seen movies of their work, these pictures create for me a vivid impression of their work. There are many pictures of Pavlowa, in "Dragon Fly", "The Dying Swan", "Baccanale" and "Christmas Night". It is hard to believe that her fame was over estimated. Her's was the greatest inspiration the ballet world ever had and an important segment of ballet history.

Soon after 1910 there came a hoard of illustrious stars of the dance who made history and were to be the teachers of generations to come in America. These scrapbooks, carefully kept, introduced me to the Bolms, Fokines, and the Novikoffs, who were to become my teachers. At this time came Nijinski in his "Spectre de la Rose", Bolm in "Prince Igor" and "Pierrot", Volinine in "Les Sylphides", Novikoff in "Don Quixote" and the "Baccanale", Karsavine in "Spectre de la Rose" and "Firebird" and Fokine in "Carnival". A picture once saved and put in a book is always there to be seen and one only regrets those that were overlooked and missed.

I was never one for imposing myself on an artist for an autographed picture. However, I do have some I treasure because I had worked with them in some capacity. Among these are Adolph Bolm, Laurent Novikoff, Andreas Pavley, Serge Oukrainsky, Michael Mordkin, Tamara Toumanova and the lovely and wonderful Patricia Bowman, a favorite of mine for many years.

Scrapbooks can be a record of many things of unusual interest not found in the dance Encyclopedias. Dancers equally as famous, as colorful, and as good technically as those today. There was even nudity but it always was artistically photographed. Frontal nudity was not dreamed of and dancers never posed suggestively. Ted Shawn's nude men were as "pure as the driven snow" compared to today's photography in the Dance Magazine.

At my leisure I can turn pages to countless pictures of Isadora Duncan and her disciples Lisa, Maria Theresa, Marget, Erica, Irma, Temple and Anna Duncan. All were said

once to be her adopted daughters; early pictures of Bolm and Cecchetti performing together in "scheherzade"; Mordkin as a boy and later in his Italian Beggar dance; exquisite photos of Mei Lang Fang the Chinese impersonator; Ted Shawn as Indian, Grecian and as Spaniard; Ruth St. Denis always regal and as beautiful as white jade; Paul Swan who had the modesty to bill himself as the "world's most beautiful Man" in his dance "The Quest of the Soul"; Natacha Nattova the most daring dancer ever in "The Moth and the Flame"; Michio Itow the Japanese dancer once popular on the American stage, who later returned to Japan at Pearl Harbor; our greatest American mime Anga Enters in many of her intriguing characterizations; the fabulous Argentina with a personality comparable only to Pavlowa and Mary Garden; many early photos of Nijinski, Lopoukova, Spessistzova and Karsavina; the most perfect dance team of all time, Georgi and Kreutzberg in their lovely "Persian Song"; a picture of Ted Shawn and Martha Graham dancing a Spanish tango; Val Vestoff a well trained ballet dancer who, for need of work, turned to tap-ballet and danced around Chicago during the World's Fair of '34 - I knew him and liked him and was sorry to hear of his tragic end; Gilda Grey the shimmy queen from Milwaukee - in her way a real artist and could not be imitated; the handsome native male dancer in the movie "Moana of the South Seas"; and the many dance figurines of Harriet Frismuth, Alfred Lenz, Malvina Hoffman and Chester Beach. (all are priceless works of art today) I could go on and on and still never mention all who have given me pleasure watching their performances during my student years. The performances of Leon Woizikowski, Mary Wigman, Alexandra Danilova, Leonid Massine, David Lichine, Moss and Fantana, Buster West and Bill Robinson all enriched my background beyond measure.

As I got into my busy years with less time to clip and paste, these books came to an end. All of which I regret today. Besides my interest in the dance I also had scrapbooks devoted to costume pictures, Americana, poetry, Aphroisms, photography, early movie stars, animal friends Stone Camryn performances and a complete record of "Dr. Eli Duffy" and "The Shooting of Dan McGrew" performances.

I wonder how many people today take the time to snip and isolate some of their most interesting memories so that they can relive them again at another time. I wonder? Why don't you start today?

